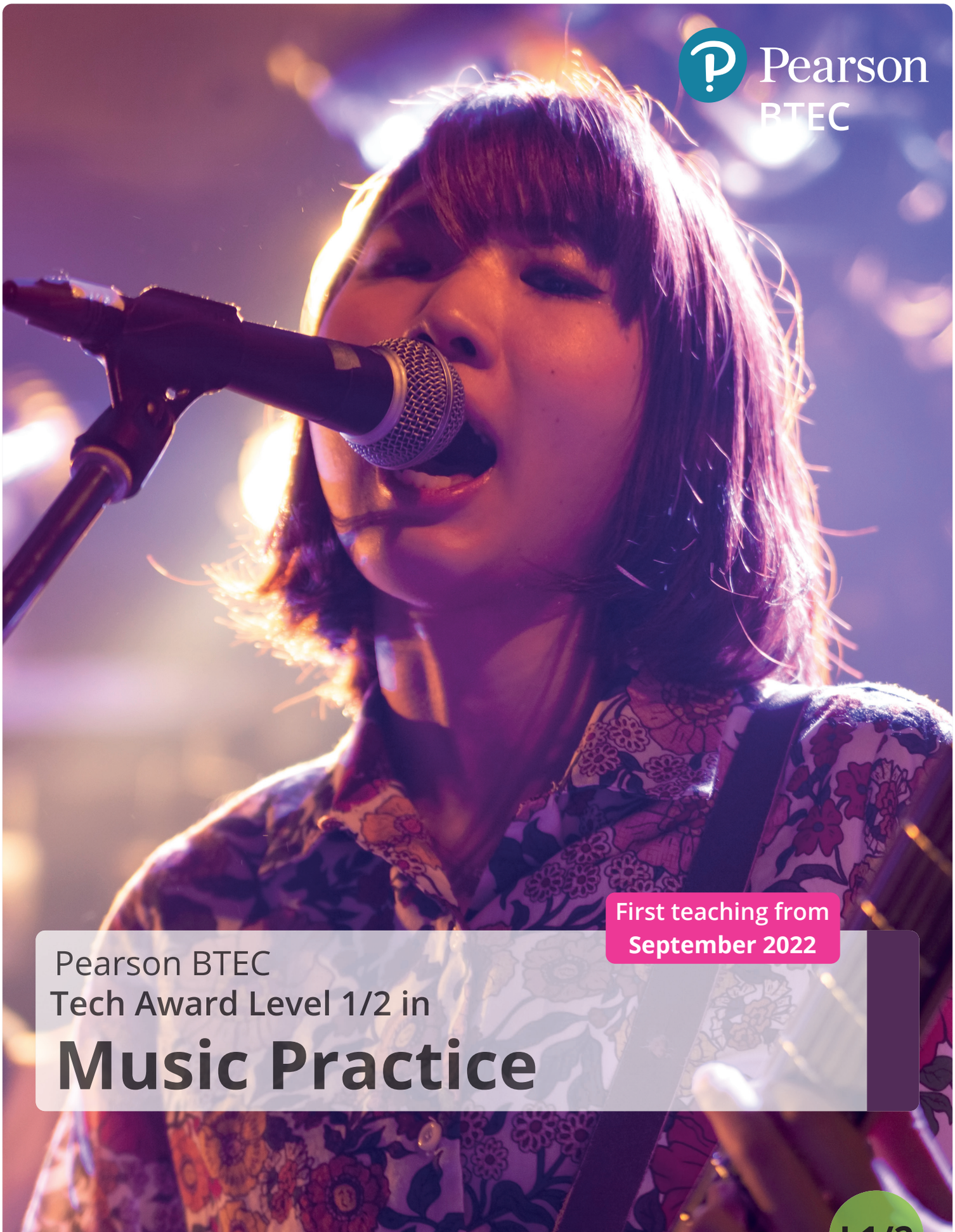

Pearson BTEC

First teaching from **September 2022**

Pearson BTEC
Tech Award Level 1/2 in

Music Practice

L1/2

Specification

Qualification No: 603/7055/5 *First teaching from September 2022*

Issue 3

Pearson
BTEC Level 1/Level 2 Tech Award in Music Practice

Specification

Qualification number: 603/7055/5

First teaching September 2022

Issue 3

About Pearson

We are the world's leading learning company operating in countries all around the world. We provide content, assessment and digital services to schools, colleges and universities, as well as professional and vocational education to learners to help increase their skills and lifelong employability prospects. We believe that wherever learning flourishes so do people.

This specification is Issue 3. We will inform centres of any changes to this issue. The latest issue can be found on our website.

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Pearson BTEC Tech Awards – introduction

About the BTEC Tech Award suite

Tech Awards have been developed by Pearson to give learners at Key Stage 4 in England, Northern Ireland and Wales the opportunity to study one or more vocational areas as part of their curriculum. We have developed the qualifications in consultation with secondary school and further education representatives and subject specialists to ensure that they engage and prepare learners for either academic or vocational progression post-16.

As part of a Key Stage 4 programme, learners will be studying a broad range of GCSEs, including English, mathematics and science. The BTEC Tech Award suite has been designed to allow learners to draw on the knowledge and skills acquired from these subjects where relevant. When studying for a BTEC, learners can use the knowledge and skills from GCSEs, giving them the opportunity to apply their academic knowledge to everyday and work contexts.

The BTEC Tech Award suite is an introduction to vocational learning. The qualifications give learners the opportunity to build applied knowledge and skills that show an aptitude for further learning, both in the sector and more widely. The approach to the suite is based on well-established BTEC assessment approaches that are proven to be successful in building applied knowledge and skills and motivating learners to engage fully with challenging study. There are many progression options as the skills acquired are applicable to a range of post-16 study options.

The BTEC Tech Award suite differs from other BTECs designed to be taken post-16 as the qualifications offer a basis for further study, rather than meeting all the vocational requirements that learners need to progress directly to a job role in a defined occupational area. The focus is on building applied knowledge and skills to show aptitude and improving understanding of progression options so that learners who achieve one or more of the qualifications are equipped to go on to become work ready for an occupation post-16.

About recognition as Department for Education technical awards

The BTEC Tech Award suite has been designed to meet the Department for Education (DfE) requirements for qualifications to be offered as technical awards for 14–16-year-olds.

The DfE has set out characteristics for technical awards through which vocational qualifications can be recognised as part of performance measures in the open category of Progress 8. To be recognised as technical awards, it is expected that qualifications will focus on developing sector-specific applied knowledge and skills through realistic vocational contexts. It is also expected that the qualifications form part of a Key Stage 4 learning programme that enables both academic and vocational progression.

About the music sector

The music industry is a vibrant, exciting and highly competitive industry that contributed £5.2 billion to the UK economy in 2019 and generated a further £2.7 billion in export revenue. In 2016, live music alone created £3.7 billion in direct and indirect income for the UK. The music industry is constantly evolving and offers many different and exciting new work opportunities. In 2019, the music industry supported more than 190,935 full-time jobs in the UK, 139,352 of which were in the music creators' sector.

Summary of Pearson BTEC Level 1/Level 2 Tech Award in Music Practice Issue 3 changes

Summary of changes made between the previous issue and this current issue	Page number
Section 3: third paragraph, 'internal verifiers' has been changed to 'Programme Leads' and responsibility for the programme has been separated between delivery and quality assurance.	Page 7
We have amended the release dates for the Pearson-set assignments.	Pages 12, 23
Section 5: Internal Standardisation, guidance on retention of evidence of internal standardisation activities has been clarified. Moderation, guidance on the purpose of moderation has been clarified and the requirement for evidence of internal standardisation has been removed.	Pages 39, 40

Summary of Pearson BTEC Level 1/Level 2 Tech Award in Music Practice Issue 2 changes

Summary of changes made between Issue 1 and Issue 2	Page number
In Section 5 *Non-exam internal assessment* under *Marking Pearson-set Assignments* a new sentence was added regarding the Assessment Record Sheet. Under *Internal standardisation* a new sentence was added stating that Pearson will supply standardisation materials.	Pages 37, 39
In Section 10 *Resources and support* under *Training and support from Pearson* a new bullet point was added to state that Pearson Quality Advisors can support with all quality assurance related aspects of the programme.	Page 55

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1 Pearson BTEC Level 1/Level 2 Tech Award in Music Practice – purpose

Who is the qualification for?

The Pearson BTEC Level 1/Level 2 Tech Award in Music Practice (603/7055/5) is for learners who want to acquire sector-specific applied knowledge and technical skills through vocational contexts by studying and developing their musical skills and techniques, and by responding to a music industry brief as part of their Key Stage 4 learning. The qualification enables learners to develop their skills, such as using musical elements, music creation, performance and music production, using realistic vocational contexts, and their personal skills, such as self-development, responding to a brief, planning and time management through a practical and skills-based approach to learning and assessment. The qualification recognises the value of learning skills, knowledge and vocational attributes to complement GCSEs. The qualification will broaden learners' experience and understanding of the varied progression options available to them.

What does the qualification cover?

The Tech Award gives learners the opportunity to develop sector-specific applied knowledge and skills through realistic vocational contexts. The main focus is on four areas of equal importance, which cover the:

- development of key skills that prove learners' aptitude in music, such as responding to a musical brief using musical skills and techniques
- processes that underpin effective ways of working in the music sector, such as the development of musical ideas, and using skills and techniques for rehearsal, creation, production and performance to respond to a music brief
- attitudes that are considered most important in the music sector, including personal management and communication
- knowledge that underpins effective use of skills, processes and attitudes in the sector, such as musical skills and styles.

This Tech Award complements the learning in GCSE programmes by broadening experience and skills participation in different types of musical techniques for different musical styles. The Tech Award gives learners the opportunity to apply knowledge and skills in a practical way through exploration and development of techniques and styles.

What can the qualification lead to?

Study of the qualification as part of Key Stage 4 learning will help learners to make more informed choices for further learning, either generally or in this sector. The choices that learners can make post-16 will depend on their overall level of attainment and their performance in the qualification.

Learners who generally achieve at Level 2 across their Key Stage 4 learning might consider progression to:

- A Levels as preparation for entry to higher education in a range of subjects

- study of a vocational qualification at Level 3, such as a BTEC National in Music or a BTEC National in Music Technology, which prepares learners to enter employment or apprenticeships, or to move on to higher education by studying a degree in the music sector.

Learners who generally achieve at Level 1 across their Key Stage 4 learning might consider progression to:

- study at Level 2 post-16 in a range of technical routes designed to lead to work, employment, apprenticeships or further study at Level 3. For these learners, the attitudes and the reflective and communication skills covered in this qualification will help them achieve their goals
- study music post-16 through a Level 2 music industry skills qualification. Learners who perform strongly in this qualification compared with their overall performance should consider this progression route as it can lead ultimately to employment in the music sector.

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2 Structure

Total Qualification Time

For all regulated qualifications, Pearson specifies a total number of hours that it is estimated learners will require to complete and show achievement for the qualification: this is the Total Qualification Time (TQT). Within the TQT, Pearson identifies the number of Guided Learning Hours (GLH) that we estimate a centre delivering the qualification might provide. Guided learning means activities such as lessons, tutorials, online instruction, supervised study and giving feedback on performance that directly involve teachers and assessors in teaching, supervising and invigilating learners. Guided learning includes the time required for learners to complete external assessment under examination or supervised conditions.

In addition to guided learning, other required learning directed by teachers or assessors will include private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

The Pearson BTEC Level 1/Level 2 Tech Award in Music Practice has:

- Total Qualification Time: 140 hours
- Guided Learning Hours: 120 hours.

Centres should take note of these hours in planning their programme but should also use their professional judgement to determine the provision of guided learning and study time across the components.

Components

Learners are required to complete and achieve all three components in the qualification.

Pearson BTEC Level 1/Level 2 Tech Award in Music Practice				
Component number	**Component title**	**GLH**	**Level**	**How assessed**
1	Exploring Music Products and Styles	**36**	**1/2**	Internal
2	Music Skills Development	**36**	**1/2**	Internal
3	Responding to a Music Brief	**48**	**1/2**	External synoptic

The three components focus on the assessment of applied knowledge, skills and practices. These are all essential to developing a basis for progression and therefore learners need to achieve all components in order to achieve the qualification.

The components are interrelated and they are best seen as part of an integrated whole rather than as totally distinct study areas. Learners will normally take this qualification over a two-year period or longer. This means that they must be given the opportunity to build their confidence in understanding the sector, vocational contexts and vocational attributes over a long period during the course of study before they are assessed. As the interrelated components are not linked to occupational roles, certification is not available at component level.

Assessment

The three components in the qualification give learners the opportunity to develop broad knowledge and understanding of the music sector, and specialist skills such as applying musical knowledge to music performance, music creation and music production at Levels 1 and 2.

Internal assessment – externally moderated

Components 1 and 2 are assessed through non-exam internal assessment. The non-exam internal assessment for these components has been designed to demonstrate application of the conceptual knowledge underpinning the sector through realistic tasks and activities. This style of assessment promotes deep learning through ensuring the connection between knowledge and practice. The components focus on:

- the development of core knowledge and understanding of musical techniques used in a range of music styles, and how to respond to a music brief
- the development and application of skills such as practical and interpretative, musical rehearsal and performance through workshops and classes
- reflective practice through the development of skills and techniques that allow learners to think about the development of their idea from the initial plan to the final musical product.

Non-exam internal assessment is delivered through Pearson-set Assignments. These assignments are set by Pearson, marked by the centre and moderated by Pearson.

For each component new assignments are released twice a year through the secure area of our website. Each Pearson-set Assignment will be clearly marked with the assessment series and academic year of release; centres must ensure that they are using the current series' assignment to assess their learners. Centres must use these assignments for summative assessments and the assignments must be completed under supervised conditions.

Centres will mark the completed assignment using the descriptors in the marking grid given for the component. Prior to submitting marks for moderation, where a learner has not achieved their expected level of performance for an assignment, the centre may authorise one opportunity over 15 working days for learners to improve evidence and resubmit for internal assessment.

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Following submission of marks for moderation, there is no further opportunity to resubmit improved evidence based on the same completed assignment. Learners may be offered a single retake opportunity in a later assessment series using the new Pearson-set Assignment released for that assessment series. Retakes must be completed prior to or in the same series as the externally assessed component to meet terminal assessment requirements. For further information on the design of the assignments, retakes and the approach to marking, see *Section 5: Non-exam internal assessment*.

Component	Description of Pearson-set Assignment	Window for assessment
Component 1: Exploring Music Products and Styles	Non-exam internal assessment set by Pearson, marked by the centre and moderated by Pearson. The Pearson-set Assignment will be completed in approximately 12 hours of supervised assessment. 60 marks.	**December/January and May/June from 2023 onwards**
Component 2: Music Skills Development	Non-exam internal assessment set by Pearson, marked by the centre and moderated by Pearson. The Pearson-set Assignment will be completed in approximately 15 hours of supervised assessment. 60 marks.	**December/January and May/June from 2023 onwards**

External synoptic assessment

There is one external assessment, Component 3, which provides the main synoptic assessment for the qualification. Component 3 builds directly on Components 1 and 2 and enables learning to be brought together and related to a real-life scenario.

Component 3: Responding to a Music Brief requires learners to apply musical skills and techniques in response to a brief to produce a music product.

The design of this external assessment ensures that there is sufficient stretch and challenge, enabling the assessment of knowledge and understanding at the end of the learning period.

The external assessment is based on a key task that requires learners to demonstrate that they can identify and use effectively an appropriate selection of skills, techniques, concepts, theories and knowledge from across the whole qualification in an integrated way.

The external assessment takes the form of a set task taken under supervised conditions, which is then marked and a grade awarded by Pearson. As this is the terminal assessment for the qualification, learners can only use the external assessment results achieved in the same assessment series in which they are requesting certification for the qualification. The external assessment comprises 40 per cent of the total GLH of the qualification and is weighted accordingly in the calculation of the overall qualification grade.

This component should be delivered and assessed at the end of the course of study.

Component	Description of set task	Assessment
Component 3: Responding to a Music Brief	Task set and marked by Pearson completed under supervised conditions. Learners will be given the set task in January, 12 weeks before the supervised assessment period, in order to carry out the development of creative ideas and rehearsal for the final music product. The set task will be completed in 3 hours within the period timetabled by Pearson. 60 marks.	**May/June from 2024 onwards**

Language of assessment

Assessment of the internal and external components for these qualifications will be available in English. All learner work must be in English. A learner taking the qualifications may be assessed in British Sign Language where it is permitted for the purpose of Reasonable Adjustment. For information on Reasonable Adjustments see *Section 9: Administrative arrangements.*

Grading of the qualification

This qualification has a grading scale that fully encompasses achievement at Levels 1 and 2 of the Regulated Qualifications Framework. This enables learners of all abilities to receive appropriate recognition of their achievement and will motivate them to improve and progress during their period of learning and formative assessment. This grading scale also gives clearer information for progression providers on the capability of learners to succeed in post-16 study programmes.

Non-exam internally-assessed components are assessed using a mark-based scale. Centres report marks which will be submitted for moderation. The externally-assessed component is marked externally by Pearson.

All components are awarded on a six-point grade scale from Level 1 Pass to Level 2 Distinction. Learners will receive a Uniform Mark for each component.

The qualification is graded over seven grades from Level 1 Pass to Level 2 Distinction*. The overall grade is a direct aggregation of performance across individual components, with each component weighted according to GLH. Please see *Section 8: Final grading and awarding* for more information on the approach we are using to grade qualifications.

3 Components

Understanding your components

The components in this specification set out details of all the knowledge and skills a learner must acquire and the assessment requirements that will support you in preparing your learners.

The components help you to undertake assessment and quality assurance effectively.

The tables here explain the key terms used for the internal and external components. It is important that all teachers, assessors, Programme Leads and other staff responsible for the delivery and quality assurance of the programme read and digest this section.

Internal assessment – externally moderated

Section	Explanation
Component in brief	This is a brief description of the content of the component. It can be used in summary documents, brochures, etc.
Component introduction	This is designed with learners in mind. It indicates why the component is important and how learning is structured. It might be applied when progressing to further study.
Learning outcomes	These define the scope of the knowledge and skills that a learner will acquire in the component.
Teaching content	This states the knowledge and skills that must be taught. All content is mandatory; however, some mandatory content statements may include examples, denoted as 'e.g.'. Content following 'e.g.' statements shows indicative content within a topic and is not mandatory, nor is it an exhaustive list of what should or could be covered. Centres should ensure that delivery of content is kept up to date. Some of the units within the specification may contain references to legislation, policies, regulations and organisations, which may not be applicable in the country you deliver this qualification in (if teaching outside of England), or which may have gone out of date during the lifespan of the specification. In these instances, it is possible to substitute such references with ones that are current and applicable in the country in which you deliver.
Suggestions for delivery	This gives you guidance on how you may choose to approach delivery of the components in the qualification.
Component assignment	This gives a description of the assignment for the component and how it should be delivered.

Section	Explanation
Component marking grid	The marking grid details the descriptors across the four mark bands that teachers/assessors will use to determine the marks to be awarded to learners' assignment evidence.
Resource requirements	This section lists any specific resources that you need to be able to teach and assess. For information on support resources see *Section 10: Resources and support*.

Externally-assessed components

Section	Explanation
Component in brief	This is a brief description of the content of the component. It can be used in summary documents, brochures, etc.
Component introduction	This is designed with learners in mind. It indicates why the component is important and how learning is structured. It might be applied when progressing to further study.
Summary of assessment	This sets out the type of external assessment used and the way it is used to assess achievement.
Assessment objectives	These show the hierarchy of knowledge, understanding, skills and behaviours assessed.
Essential content	This gives the content that must be taught for the externally-set task. Content will be sampled through the external assessment over time.

Component 1: Exploring Music Products and Styles

Levels: 1/2
Assessment type: Internal, externally moderated
Guided learning hours: 36

Component in brief

Learners will explore the techniques used in the creation of different musical products and investigate the key features of different musical styles.

Introduction

Each year, the music industry produces a wide range of products such as recordings, compositions, live performances, music for film, TV and computer games. Have you ever wondered how these products are created?

In this component, you will develop your understanding of different types of music products and the techniques used to create them. You will explore how musical elements, technology and other resources are used in the creation, production and performance of music. You will also practically explore the key features of different styles of music and music theory and apply your knowledge and understanding to developing your own creative work.

This component will help you to progress to Level 2 or 3 vocational or academic qualifications where a knowledge of musical styles and a grounding in the areas of performance, creation and music production is essential.

Learning outcomes

A Demonstrate an understanding of styles of music

B Apply understanding of the use of techniques to create music.

Teaching content

Learning outcome A: Demonstrate an understanding of styles of music

Through focused listening and music-making activities, learners will explore a variety of musical styles and understand the key features of different styles of music and their use of musical elements. They should apply stylistic features to performance, composition and music production activities.

A1 Musical styles

- Iconic composers, artists, bands and producers who have influenced and impacted musical styles.
- Impact of technology on musical styles, instruments, production and recording.

Through the exploration of the above content, learners are required to explore at least five musical styles, with three coming from popular music and two from other styles.

- Popular music styles – a minimum of one from each of the following groups:
  - group 1: 50s and 60s, e.g. rock 'n' roll, British invasion, folk revival, Motown and soul, psychedelic
  - group 2: 70s and 80s, e.g. heavy metal, prog, punk, disco, reggae, synth pop, hip-hop, post punk, hardcore
  - group 3: 90s to present, e.g. grunge, Britpop, rave, techno, house/techno, drum and bass, nu-metal, pop punk, dubstep, reggaeton, grime, trap.
- Other music styles – a minimum of one style from two of the following groups:
  - group 4: world music and fusion, e.g. samba, bhangra, African drumming, gamelan
  - group 5: music for media (film, TV or computer games), e.g. jingles, theme tunes, soundscapes, ambient music, Foley, diegetic, non-diegetic, motifs and leitmotifs, thematic development
  - group 6: western classical styles of music, e.g. baroque, classical, romantic, orchestral, leitmotif, minimalism, serialism
  - group 7: jazz and blues, e.g. delta blues, trad jazz, bebop, swing/big band, modal jazz.

A2 Musical elements, stylistic features and characteristics (music theory)

- Instrumentation, e.g. instrumental techniques, type of ensemble, alternative instrumentation, sonic features, electronic sounds.
- Texture, e.g. solo, duet, homophonic, polyphonic, unison.
- Timbre, e.g. sonic features, electronic sounds, FX.
- Tonality, scales and modes, e.g. major scale, minor scales, blues scale, pentatonic scale, modes, ragas, exotic scales.
- Scales and modes, e.g. major scale, minor scales, blues scale, pentatonic scale, modes, ragas, exotic scales.
- Harmony, e.g. major and minor triads, power chords, 7th chords, sus chords, extended chords, suspensions, inversions, chord sequences, arpeggios, broken chords.
- Rhythmic techniques, e.g. metre, tempo/bpm, syncopation, swing, one drop/skanking, polyrhythms, hemiola, phasing.
- Structure/ form, e.g. verse/ chorus, 12-bar blues, through-composed, bridge, intro, outro, ABACAD.

- Melodic techniques, e.g. conjunct, disjunct, chromatic, diatonic, phrasing, repetition, sequence, ornamentation, motifs, round/canon, riffs, hooks, head, improvisation.
- Production, e.g. microphone use, recording styles, sampling, FX, looping, controllerism, turntablism, quantisation, sequencing, automation.

Learning outcome B: Apply understanding of the use of techniques to create music

This learning outcome is designed to be taught through a combination of practical and taught sessions that will allow learners to investigate and experiment with how music from a variety of styles is performed, created and produced in order to produce their own products.

B1 Music industry products

Learners should consider the impact of the music for the purpose and intended audience it was created for.

- Types of music product:
  - live performance
  - audio recording
  - composition for media, such as film, TV, adverts and computer games
  - original song or composition
  - Digital Audio Workstation (DAW) project.

B2 Music realisation techniques

- Music performance:
  - instrumentation
  - roles and functions of different instruments, e.g. transposing for other instruments and vocal ranges, use of timbre, special effects
  - how individual parts fit together, e.g. arrangements, SATB, orchestration, exploring timbre, rhythm section and soloists, call and response
  - ensemble skills such as playing in time with a sense of pulse, sensitivity to others.
- Creating original music:
  - starting points and stimuli (both musical and non-musical)
  - repetition and contrast
  - developing and extending musical ideas.
- Techniques used in producing music:
  - software instruments, e.g. DAW software
  - microphone selection and placement and use
  - MIDI and audio editing techniques.

Suggestions for delivery

It is important to note that this component should be delivered at the start of the programme of study. The component gives learners an opportunity to explore music in a practical setting and to develop a basic understanding of the techniques used to create and realise music. Learners will explore a variety of musical styles and the musical theory and techniques that underpin them. Learners should be encouraged to explore and share their music tastes, experiences and understanding of music while developing their music appreciation skills. Delivery should capitalise on, nurture and encourage learners' interests. Learners should be given opportunities to work outside taught and timetabled sessions, for example carrying out research projects and working on case studies, online resources, external visits, guest speakers, watching live performance.

You may choose to deliver this component alongside Component 2. Assignments can focus on each learning outcome or you can combine them within or across components.

Assignments

Pearson sets the assignments for the assessment of this component.

The assignment for Component 1 consists of two tasks.

- In response to Task 1, learners will compile a portfolio of evidence that demonstrates their understanding of four different styles of music using musical examples related to a theme.
- In response to Task 2, learners will create three 30–60-second examples of ideas for music products related to a theme, using a range of realisation techniques.

The assignment will take approximately 12 supervised hours to complete.

The assignments will be marked by centres and moderated by Pearson. Assignments for this component will be made available in September and then January of each academic year through the secure area of the website. Learners must use the Pearson-set Assignment to provide the required evidence to achieve this component.

A sample of assignment is provided on the website.

Assessing the assignment

You will make assessment decisions for each assignment using the marking grid given below. Before making assessment decisions, you should refer to the guidance on using the marking grid provided in *Section 5: Non-exam internal assessment*. A glossary of terms used in the marking grids is provided in *Appendix 1*.

For further information on using and assessing through assignments, see *Section 5: Non-exam internal assessment*.

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Marking grid

Indicative content and guidance to assessors

Learners responses may refer to:

- compositional features such as melody, harmony, tonality, rhythm and structure
- sonic features such as instrumentation, timbre, texture and production.

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome A: Demonstrate an understanding of styles of music				
0 marks	**1 – 3 marks**	**4 – 6 marks**	**7 – 9 marks**	**10 – 12 marks**
No rewardable material	• Limited knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be many errors and basic explanation of concepts. • Few of the points made are supported by relevant examples.	• Adequate knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be some errors and partial explanation of concepts. • Some of the points made are supported by relevant examples.	• Good knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be few errors and clear explanations of concepts. • Most of the points made are supported by relevant examples.	• Comprehensive knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be minor errors that do not detract from being able to demonstrate secure explanations of almost all concepts. • Almost all of the points made are supported by relevant examples.

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome A: Demonstrate an understanding of styles of music				
0 marks	**1 – 3 marks**	**4 – 6 marks**	**7 – 9 marks**	**10 – 12 marks**
No rewardable material	• Limited knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of music. There will be many errors and basic explanation of concepts. • Few of the points made are supported by relevant examples.	• Adequate knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of music. There will be some errors and partial explanation of concepts. • Some of the points made are supported by relevant examples.	• Good knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of music. There will be few errors and clear explanation of concepts. • Most of the points made are supported by relevant examples.	• Comprehensive knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of music. There will be minor errors that do not detract from being able to demonstrate secure explanations of almost all concepts. • Almost all of the points made are supported by relevant examples.

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Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome B: Apply understanding of the use of techniques to create music				
0 marks	**1 – 3 marks**	**4 – 6 marks**	**7 – 9 marks**	**10 – 12 marks**
No rewardable material	• Limited creative choices based on a basic understanding of the techniques used to create music. • A superficial use of musical elements in the creation of music.	• Adequate creative choices based on a sufficient understanding of the techniques used to create music and use of some appreciation skills. • A sufficient use of partially relevant musical elements in the creation of music.	• Appropriate creative choices based on clear understanding of techniques used to create music and use of competent appreciation skills. • A clearly considered use of relevant musical elements in the creation of music.	• Effective creative choices based on in-depth understanding of the techniques used to create music and use of perceptive appreciation skills. • A thoroughly considered and holistic use of pertinent musical elements in the creation of music.

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome B: Apply understanding of the use of techniques to create music				
0 marks	**1 – 3 marks**	**4 – 6 marks**	**7 – 9 marks**	**10 – 12 marks**
No rewardable material	• Limited application of experimental techniques and processes used in the realisation of music in response to the brief. • Tentative exploration of creative opportunities.	• Adequate application of experimental techniques and processes used in the realisation of music in response to the brief. • Sufficient exploration of creative opportunities.	• Competent application of experimental techniques and processes used in the realisation of music in response to the brief. • Competent exploration of creative opportunities.	• Effective application of experimental techniques and processes used in the realisation of music in response to the brief. • Perceptive exploration of creative opportunities.
Learning outcome B: Apply understanding of the use of techniques to create music				
0 marks	**1 – 3 marks**	**4 – 6 marks**	**7 – 9 marks**	**10 – 12 marks**
No rewardable material	• Superficially developed ideas based on limited application of musical realisation techniques and resources in response to the brief. • Ideas for music products show limited cohesion in the use of elements of music with superficial fulfilment of intentions.	• Adequately developed ideas based on sufficient application of musical realisation techniques and resources in response to the brief. • Ideas for music products show partially cohesive use of some relevant elements of music that adequately fulfil intentions.	• Competently developed ideas based on appropriate application of musical realisation techniques and resources in response to the brief. • Ideas for music products show mostly cohesive use of relevant elements of music that clearly fulfil intentions.	• Perceptively developed ideas based on secure application of musical realisation techniques and resources in response to the brief. • Ideas for music products show cohesive use of pertinent elements of music that thoroughly fulfil intentions.

Please refer to *Section 5: Non-exam internal assessment* for further guidance on internal assessment, including how to apply these mark schemes to evidence.

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Resource requirements

For this component, learners must have access to*:*

- IT facilities and the internet
- a learning resource centre or library and/or internet resources to carry out underpinning research
- listening material, online streaming, online video resources, DVDs
- musical instruments and equipment.

Component 2: Music Skills Development

Levels: 1/2
Assessment type: Internal, externally moderated
Guided learning hours: 36

Component in brief

Learners will have the opportunity to develop two musical disciplines through engagement in practical tasks, while documenting their progress and planning for further improvement.

Introduction

As a performer, producer or creator in the music industry, you need to continually develop your skills and techniques in order to be successful and secure a regular flow of gigs and commissions. In this component, you will participate in workshops and classes where you will develop technical, practical, personal and professional skills and specialise in at least two of the following areas: music performance, creating original music, music production. Throughout your development, you will review your progress and consider how to make improvements. You will learn how musicians share their work and collaborate with others, and will develop your skills as a musician in how to use blogs, YouTube™, Soundcloud™ and other platforms to share your work and skills development with others.

Developing musical skills and techniques will enable you to consider your aptitude and enjoyment for music, helping you to make informed decisions about what you will study in the future. This component will help you to progress to Level 3 qualifications in music or music technology, which look at skills and techniques in more detail. Alternatively, you may want to progress to other Level 3 vocational or academic subject areas. This component will support your development of transferable skills which will support your advancement in education and employment.

Learning outcomes

A Demonstrate professional and commercial skills for the music industry

B Apply development processes for music skills and techniques.

Teaching content

Learning outcome A: Demonstrate professional and commercial skills for the music industry

Learners will explore professional techniques for musicians and look at how musicians share their music with others. They will learn to use a variety of methods of evidencing processes and outcomes and communicating skills development.

A1 Professional skills for the music industry

- Learners will explore the expectations and professional skills required to succeed in the industry:
  - time management
  - self-discipline
  - working with others
  - correct and safe use of equipment
  - identifying resources required
  - auditing existing skills and maintaining a development plan.

A2 Planning and communicating music skills development

- Planning development processes.
- Strategies for skills development.
- Managing equipment and resources.
- Methods of capturing musical development, such as:
  - digital or traditional portfolios, including studio track sheets, production notes, rehearsal diaries, screenshots, key milestone performances and reviews from others
  - recorded auditions
  - compositional sketches
  - raw recordings
  - drafts
  - application of effects
  - initial mixes.
- Having a clear and organised approach to communicating:
  - key points in the process are referenced and in a logical order
  - images, videos and recordings are clear
  - written commentary supports the quality of work.
- Sharing and commenting on work:
  - social media, e.g. Soundcloud™, Facebook™, YouTube™
  - jam sessions, improvisation sessions, mixtapes, demos, sharing samples, remixing and reworking, white label, remote collaboration.

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Learning outcome B: Apply development processes for music skills and techniques

Learners will participate in workshops and sessions to identify and develop musical skills and techniques in the following three disciplines:

1. Music performance
2. Creating original music
3. Music production.

They will then select and develop their individual musical and professional techniques appropriate to context and style and demonstrate the application of these skills and techniques in the creation of musical outcomes across two of the three disciplines.

B1 Development of technical music skills and techniques

- Development processes:
  - individual development routines
  - identifies technical exercises for development
  - includes setting goals
  - includes monitoring and tracking of progress.

B2 Development of music skills and techniques

- Developing musical skills appropriate to style and context, such as:
  - timing and phrasing
  - using rhythm and pitch in the creation or recreation of music
  - using equipment, instrumentation or software appropriately
  - expression
  - combining instruments/sounds
  - health and safety in the use of equipment and/or instruments.
- Applying skills development to the creation of content/material:
  - creative intentions
  - skills needed
  - stylistic accuracy
  - creation of content/material.
- Music performance:
  - tuning (if appropriate)
  - learning repertoire
  - physical preparation and exercises
  - instrumental or vocal technique
  - practise routines such as scales, etc.
  - following accompaniment
  - stage presence.
- Creating original music:
  - exploring and extending ideas
  - using structure effectively
  - using rhythmic and melodic patterns
  - development of harmony.

- Music production:
  - using software instruments
  - using audio and software tools
  - manipulation techniques
  - inputting and editing audio
  - using effects
  - structuring music.

Suggestions for delivery

Successful delivery of this component will allow learners to develop their knowledge and understanding of how to develop their techniques and skills through the rehearsal, creation or production process. They will learn how to review their own practices to support development and progress in a musical discipline through workshops, classes and performance or creation. Learners must participate in workshops across all three disciplines before choosing two in which to specialise.

You may choose to deliver this component alongside Component 1. Assignments can focus on each learning outcome or you can combine them within or across components.

Assignments

Pearson sets the assignments for the assessment of this component.

The assignment for Component 2 consists of one task.

- In response to the task, learners will plan and create 2 musical outcomes in different musical areas in response to a theme that will develop professional and musical skills.

The assignment will take approximately 15 supervised hours to complete.

The assignments will be marked by centres and moderated by Pearson. Assignments for this component will be made available in September and then January of each academic year through the secure area of the website. Learners must use the Pearson-set Assignment to provide the required evidence to achieve this component.

A sample of assignment is provided on the website.

Assessing the assignment

You will make assessment decisions for each assignment using the marking grid given below. Before making assessment decisions, you should refer to the guidance on using the marking grid provided in *Section 5: Non-exam internal assessment*. A glossary of terms used in the marking grids is provided in *Appendix 1*.

For further information on using and assessing through assignments, see *Section 5: Non-exam internal assessment*.

Marking grid

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome A: Demonstrate professional and commercial skills for the music industry				
0 marks	**1 – 3 marks**	**4 – 6 marks**	**7 – 9 marks**	**10 – 12 marks**
No rewardable material	• Limited planning that demonstrates tentative progression and organisation for the basic improvement of musical skills and technique in line with intentions. • Plans are basic and superficial, demonstrating a limited analysis of developmental needs in line with intentions.	• Adequate planning that demonstrates indiscriminate and/or non-sequential progression and sequence for sufficient improvement of musical skills and technique in line with intentions. • Plans are straightforward and sufficient, demonstrating some analysis of developmental needs in line with intentions.	• Competent planning that demonstrates incremental and sequential progression for appropriate improvement of musical skills and technique in line with intentions. • Plans are clear and structured, demonstrating competent analysis of developmental needs in line with intentions.	• Comprehensive planning that demonstrates defined logical progression and iterative sequence for effective improvement of musical skills and technique. • Plans are purposeful and focused, demonstrating an in-depth analysis of developmental needs in line with intentions.
0 marks	**1 – 3 marks**	**4 – 6 marks**	**7 – 9 marks**	**10 – 12 marks**
No rewardable material	• Development processes are superficially applied, with limited improvement of skills and techniques. • Technical exercises have superficial links to development and intended outcomes.	• Development processes are adequately applied, with some improvement of skills and techniques. • Technical exercises have partial links to development and intended outcomes.	• Development processes are applied appropriately and are competent in improving skills and techniques. • Technical exercises are appropriate and clear in their links to development and intended outcomes.	• Development processes are applied securely and are effective in improving skills and techniques. • Technical exercises are purposeful and effective in their links to development and intended outcomes.

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Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome B: Apply development processes for music skills and techniques				
0 marks	**1 – 3 marks**	**4 – 6 marks**	**7 – 9 marks**	**10 – 12 marks**
No rewardable material	• Limited refinement of musical skills through application to musical outcomes. • Basic reflections lead to superficial musical improvements.	• Adequate refinement of musical skills through application to musical outcomes. • Straightforward reflections lead to some musical improvements.	• Competent refinement of musical skills through application to musical outcomes. • Appropriate reflections lead to clear musical improvements.	• Effective refinement of musical skills through application to intended musical outcomes. • Perceptive reflections lead to highly effective musical improvements.
0 marks	**1 – 3 marks**	**4 – 6 marks**	**7 – 9 marks**	**10 – 12 marks**
No rewardable material	• Limited development of musical content/material in line with creative intentions. • Musical content is limited and tentatively stylistically accurate.	• Adequate development of musical content/material in line with creative intentions. • Musical content is adequate and partially stylistically accurate.	• Competent development of musical content/material in line with creative intentions. • Musical content is competent and mostly stylistically accurate.	• Effective development of musical content/material in line with creative intentions. • Musical content is effective and stylistically accurate.
0 marks	**1 – 3 marks**	**4 – 6 marks**	**7 – 9 marks**	**10 – 12 marks**
No rewardable material	• Professional skills are superficially applied and tentatively develop musical skills. • Professional skills for the music industry are tentatively applied throughout the development process.	• Professional skills are adequately applied and partially develop musical skills. • Professional skills for the music industry are partially applied throughout the development process.	• Professional skills are appropriately applied and mostly develop musical skills. • Professional skills for the music industry are appropriately applied throughout the development process.	• Professional skills are purposefully applied and effectively develop musical skills. • Professional skills for the music industry are consistently applied with assurance throughout the development process.

Please refer to *Section 5 Non-exam internal assessment* for further guidance on internal assessment, including how to apply these mark schemes to evidence.

Resource requirements

For this component, learners must have access to*:*

- IT facilities and the internet
- a learning resource centre or library and/or internet resources to carry out underpinning research
- listening material, online streaming, online video resources, DVDs
- musical instruments and equipment.

Component 3: Responding to a Music Brief

Levels: 1/2
Assessment type: External synoptic
Guided learning hours: 48

Component in brief

Learners will be given the opportunity to develop and present music in response to a given music brief.

Introduction

This component will allow you to work to your strengths and interests and apply the skills that you have learned throughout your course in a practical way. You will focus on a particular area of the music sector that excites and appeals to you and respond to a music brief as a composer, performer or producer.

You will begin by exploring the brief and investigating possible responses and ideas to meet the demands of the brief. Using relevant resources, skills and techniques you will then develop and refine musical material before presenting your final response. You will develop and present an original creation based on a piece from a given list and a style from a choice of four. You will then present this as a solo or group performance, an audio recording or a Digital Audio Workstation (DAW) project. You will also consider how your skills and interests make you suitable for the specific music sector opportunity.

Presenting music for a set brief is a key element of post-16 music qualifications and this component will enable you to establish solid foundations to help you progress to further Level 2 or Level 3 courses. You will also develop skills in self-management, communication and presentation, which are vital to any future course of study.

Features explored:

- Performing stylistically accurate cover versions.
- Creating original music using existing stylistic frameworks and traits.
- Stylistic use of a DAW and associated hardware to create an original piece of music from a given starting point.

Summary of assessment

This external component builds on the knowledge, understanding and skills acquired and developed in Components 1 and 2 and allows learners to apply the musical skills and techniques they have explored and developed.

A task worth 60 marks will be completed under supervised conditions. The supervised assessment period is 3 hours and should be arranged in the period timetabled by Pearson. The assessment availability is May/June only. First assessment is May 2024.

For assessment, learners will respond to the brief either as a music creator and producer or as a music creator and performer. The brief will consist of a scenario that will include a list of 10 pieces of music from a range of styles that the learners have covered in Component 1. They will be required to use one of these in their final product. Music which is created and produced must be saved as a digital audio file. Final performances must be video recorded. All learners will respond individually to the brief; however, they may perform with other learners in response to the brief. If learners are supported by others, they will need to be playing a significant, unique and individual part within the performance and will be assessed on their individual contribution. At the beginning of video recordings of performances, learners must identify themselves with their name and registration number. The nature of the assessment and the requirement for an individual response mean it is not possible to assess more than one individual response from a single group performance. The video recording must be one continuous shot without edits, in which the performer or all performers in the group are visible and audible. The video recording must be saved to a clearly labelled digital folder under direct supervision.

DAW projects must be audio recorded and exported to a clearly labelled digital folder under direct supervision and stored securely by the centre. Learners will complete an initial response that discusses how their skills, experiences and interests make them suitable for the specific sector opportunity. Learners will justify how their selected material links to the given brief. They will also evaluate their approach to meeting the brief and their final outcome. Sample assessment materials will be available to help centres prepare learners for assessment.

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Assessment objectives

AO1 Understand how to respond to a music brief

AO2 Select and apply musical skills in response to a music brief

AO3 Present a final musical product in response to a music brief

AO4 Comment on the creative process and outcome in response to a music brief

Essential content

A Understand how to respond to a music brief

A1 Features of a music brief

- Creative intentions and purpose of product:
  - target audience
  - commercial
  - collaborative
  - experimental.
- Aim, purpose and requirements of the brief.
- Nature of the specific area of the industry.
- Understand the target audience.
- Understanding and linking to the company's vision.

A2 Planning to meet the demands of the music brief

- How investigation and exploration can inform response.
- Understanding the rationale behind the selection of musical material.
- Investigating musical styles.
- Researching relevant material to support meeting the brief.
- The human and physical resources required.
- Proposing structure, version and arrangement.
- Timeline for development, including:
  - working out individual parts
  - establishing a personal practice routine
  - learning and memorising material if appropriate.
- Format and scope of the final response.

A3 Considering constraints and intentions

- Creative constraints:
  - technical requirements of the final response – format, material and purpose
  - available resources
  - feasibility of own ideas
  - standing out from similar work.
- Personal intentions:
  - personal skills development
  - building on own strengths.

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B Select and apply musical skills in response to a music brief

B1 Develop and produce a response to a brief

- Working with and interpreting the brief.
- Organisation skills:
  - identifying priorities
  - setting targets
  - using planning tools and technology.
- Prepare for a project:
  - health and safety
  - checking resources and facilities are adequate
  - taking measures to safeguard work and having a contingency by backing up data, anticipating issues, creating multiples and planning alternatives.
- Consider constraints of the brief by:
  - working within the constraints of the brief
  - using suitable materials and techniques for the audience
  - addressing quality issues – technical, finish and function.

B2 Refining musical skills for a musical product

Learners will develop and refine their skills in creating a music product by creating original music, performing and using DAW as appropriate, during the creative process.

Learners should be able to:

- apply skills in a creative process
- apply industry approaches relevant to a project
- refine musical skills and techniques for a musical product in relation to a chosen context or style.

- Create original music:
  - applying melodic and rhythmic ideas
  - use of chords and chord progressions
  - use of textures/sound palettes
  - musical devices, canon, riffs, imitation, sequences
  - musical structures, verse, chorus, middle-eight, AABA, riff-based
  - use of composition software if appropriate.
- Perform (if appropriate):
  - selecting material
  - working out individual parts
  - exploring feels and grooves
  - stylistic investigation
  - defining structure, version and arrangement
  - establishing a personal practice routine
  - establishing a group practice routine (where applicable)
  - learning and memorising material if appropriate.

- DAW skills (if appropriate):
  - selecting material
  - capturing audio
  - importing audio
  - sequencing
  - manipulating sounds and using effects
  - use of pre-sets and plug-ins.

B3 Refining musical material

- Watching/listening back to material for self-analysis.
- Discarding, refining and polishing material and processes.
- Seeking feedback and responding appropriately to criticism.

B4 Personal management

- Being prepared and maximising rehearsal or studio time.
- Working with others.
- Setting goals and monitoring progress.
- Meeting deadlines.
- Adhering to health and safety guidelines and safe working practices.

C Present a final musical product in response to a music brief

C1 Reviewing work based on client needs

- Review:
  - fitness for purpose
  - clarity of message, ease of use, accessibility, appropriateness
  - audience expectation – what the audience expects in comparison to the quality of the actual work
  - how well work relates to the audience – materials, techniques and processes.

C2 Quality of outcome

- Quality of final product appropriate to context:
  - appropriate performance or presentation space
  - appropriate framing of video if applicable
  - appropriate final mix of audio if applicable
  - microphone choice and placement to ensure all musical elements are audible
  - EQ/compression/balance in a DAW project.
- Clear and organised approach to communicating, ensuring that:
  - key points in the process are referenced and in a logical order
  - screenshots and images are used appropriately and effectively
  - annotations explain the skills developed and creative intentions
  - commentary is provided that explains decision making
  - communication is clear and supports learner work
  - good use is made of organising details such as titles, layout and emphasising techniques.

- Making final creative decisions in terms of:
  - use of musical elements
  - application of musical skills/technical proficiency
  - use of musical expression
  - stylistic awareness.

C3 Presenting own work to a client

- Presenting development and final response in a portfolio for a client:
  - showing key stages of the project: initial ideas, review stages, presenting final response
  - stages of refinement using images and/or annotation.
- Presenting intentions to a client:
  - changes in direction
  - creative decisions
  - management of constraints
  - justification of any changes.
- Showing the final response.

C4 Relation of final product to the brief

- Relating to context.
- Suitability for target audience.

D Comment on the creative process and outcome in response to a music brief

D1 Commentary on the creative process

- Commenting on the development of the musical product, including:
  - skills and techniques used
  - explanation of thought processes
  - reasons for creative choices
  - use and management of resources.
- Evaluating application of personal management.
- Strengths and areas for improvement in relation to the process.
- Methods for capturing developments:
  - screenshots
  - audio commentary
  - video.
- Identification and selection of key points of development.
- Evidencing the discarding, refinement and extension of ideas.

D2 Reflect on the outcome of the musical product

- Meeting the requirements of the brief.
- Contribution to the creative process.
- Development through the process.
- Strengths and areas for improvement of the final product.

Links to other components

The table below illustrates how knowledge, understanding and skills from components across this qualification could be integrated to the delivery of this component. The skills support learners in making a synoptic response.

Component	**Material from the component that learners could select and integrate in their synoptic assessment response to Component 3**
Component 1: Exploring Music Products and Styles	• Types of music product. • Creative intentions and purpose of product. • Techniques used in music performance. • Techniques used in creating original music. • Techniques used in producing music. • Key stylistic developments in popular music. • Performing stylistically accurate cover versions. • Creating original music using existing frameworks and traits. • Stylistic use of loops, samples and effects.
Component 2: Music Skills Development	• Instrumental or equipment skills relevant to style and context. • Developing skills specific to chosen context. • Setting goals. • Tracking progress. • Communicating progress. • Correct and safe use of equipment. • Time management. • Identifying resources required.

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4 Planning your programme

Is there a learner entry requirement?

As a qualification designed to be used in Key Stage 4, there are no formal entry requirements. It is assumed that learners are studying GCSEs and other qualifications alongside this qualification. As a centre, it is your responsibility to ensure that learners who are recruited make reasonable progress and are likely to achieve at this level. Overall achievement can be improved by highlighting links between this qualification and other qualifications as part of a Key Stage 4 programme of learning, such as through project-based learning.

What level of sector knowledge is needed to teach this qualification?

We do not set any requirements for teachers but recommend that centres assess the overall skills and knowledge of the teaching team to ensure that they are relevant and up to date. This will give learners a rich programme that will prepare them for progression.

What resources are required to deliver this qualification?

As part of your centre approval, you will need to show that the necessary material resources and workspaces are available to deliver the qualifications. For some components, specific resources are required; please refer to individual components.

How does this qualification contribute to Key Stage 4 learning?

This qualification gives learners opportunities to apply learning from GCSE English to vocational learning. For example, the skills developed in extended writing in GCSE English can be applied when learners are communicating knowledge and understanding of job roles in the music industry, and when explaining their performance plans.

What makes good vocational teaching?

The approach to vocational teaching must be led by what is right for the particular sector. For vocational teaching to be effective, it is important that teaching and learning are contextualised to the relevant sector. Therefore, we have provided delivery guidance for each component and other resources, such as Schemes of Work, to help you build a course that contextualises learning in real-life and/or employment scenarios. This draws naturally on the kind of broader attributes valued in the sector, for example working with others, in rehearsal and performance, as well as the more general skills needed in work that fit well with project-based learning, such as teamwork and independent learning.

5 Non-exam internal assessment

Pearson-set Assignments

In this qualification, there are two non-exam internally-assessed components, which will be assessed through Pearson-set Assignments.

These assignments are set by Pearson and are summative assessments, which means they are distinct periods of assessment that are separate from the practice, exploration activities and formative assessments that have been used during the learning period. It is important that you explain to learners that these assignments are being used to formally assess their performance against the learning outcomes.

Each Pearson-set Assignment will:

- provide a vocational context to engage learners and to set the scene for the tasks to be completed across all the learning outcomes. In some instances, you can adapt the context to make it more relevant to your learners; the guidance provided within each assignment will clearly state whether there are opportunities to contextualise
- give learners clear tasks with the associated marks and the approximate time
- to complete each task
- give clear structures for evidence and specify the form(s) of evidence that learners should produce
- ensure that learners are drawing on the specified range of teaching content
- allow learners to select and apply their learning using appropriate self-management of tasks if a component contains synoptic assessment.

For each component, new Pearson-set Assignments are released twice a year through the secure area of our website. Release dates will vary by sector; please refer to individual components for the annual release date of the assignments. Each Pearson-set Assignment will be clearly marked with the assessment series and academic year of release; you must ensure that you are using the current series' assignment to assess your learners.

Each Pearson-set Assignment is to be issued to learners with a defined start date and completion date set by the centre and clear requirements for the evidence that they need to provide. You will need to give learners a guide that explains how these assignments are used for assessment, how they relate to the teaching programme, and how learners should use and reference source materials, including what would constitute plagiarism. The guide should also set out your approach to operating assessment, such as how learners must submit work and request extensions.

All Pearson-set Assignments must be completed under supervised conditions; please refer to the guidance in the Pearson-set Assignment for individual components for any supervision requirements specific to each assignment.

Sample Pearson-set Assignments for internal components

Each non-exam internally-assessed component has a sample Pearson-set Assignment that accompanies this specification. This sample assignment is an example of what the assessment will look like in terms of the feel and level of demand of the assessment.

The sample assignment shows the nature of the tasks that may appear in the live Pearson-set Assignments and will give you a good indication of how the assessments will be structured. While the sample Pearson-set Assignment can be used for practice with learners, as with any assessment the content covered and specific details of the tasks may vary in each live Pearson-set Assignment; however, the marking grids will remain unchanged.

The sample Pearson-set Assignment can be downloaded from our website. This is for you to use and mark as you wish. Pearson does not mark sample Pearson-set Assignments.

Marking Pearson-set Assignments

Live Pearson-set Assignments are marked by the centre and will be moderated by a moderator appointed by Pearson. Centres are responsible for appointing someone to act as the assessor. This may be you (the teacher who has delivered the programme) or another teacher from the subject team.

Learners' evidence for a Pearson-set Assignment must be marked using the marking grid for that particular component. Each learner's marks are to be recorded on an Assessment Record Sheet (or centre devised documentation) and authenticated by the learner and Assessor. The Assessment Record Sheet is also required to be submitted with the learner's work for moderation.

The marking grid has four mark bands, each containing the descriptors specifying the level of knowledge, understanding and skills that learners are required to demonstrate to be awarded the marks associated with that band for each task. The descriptors for each band are written to reflect the marks at the top of the mark band; the descriptors should be read and applied as a whole.

Using a 'best fit' approach to marking the assignments

In applying the marking grid, you are required to first make a holistic judgement about which mark band most closely matches the learner's response for the evidence being assessed. Each mark band contains a number of 'bulleted traits' that in combination provide a descriptor of the learner's expected performance in relation to the individual task within the assignment. Consideration should also be given to the descriptors in the mark bands above and below to ensure the correct band is selected. The learner's response does not have to meet all the characteristics of a mark band's descriptor before being placed in that band, as long as it meets more of the characteristics of that mark band than of any other.

After placing the learner's response within a mark band, you should then make a more refined judgement as to whether the learner's response is towards the higher or the lower end of the range for that band and allocate a final mark accordingly within the marks available in that band.

Further guidance on deciding a final mark

The award of marks must be directly related to the descriptors in a mark band. You should be prepared to use the full range of marks available. When deciding upon a final mark, you should take into account how well the learner's response meets the requirements of the descriptor in that mark band.

- If the learner's response meets the requirements of the descriptor fully, you should be prepared to award full marks within the mark band. The top mark in the band is used for a learner's response that is as good as can realistically be expected in that band.
- If the learner's response only barely meets the requirements of the descriptor (but is better than the previous descriptor), you should consider awarding marks at the bottom of the mark band. The bottom mark in the band is used for a learner's response that is the weakest that can be expected in that mark band.
- The middle marks of the mark band are for a learner's response that is a reasonable match to the descriptor. This might represent a balance between some characteristics of the descriptor that are fully met and others that are barely met.
- Where there is no evidence worthy of credit, no marks (0 marks) must be awarded.

Authenticity of learner work

You must ensure that learner evidence is authentic by supervising them during the assessment period according to the requirements of each internally-assessed component. You must take care not to provide direct input, instructions or specific feedback that may compromise authenticity.

Once an assessment has begun, learners must not be given feedback that relates specifically to their evidence and how it can be improved, as learners must work independently.

You must assess only learner work that is authentic, i.e. learners' own independent work. Learners must authenticate the evidence that they provide for assessment through signing a declaration stating that it is their own work.

You must complete a declaration that:

- the evidence submitted for this assignment is the learner's own
- the learner has clearly referenced any sources used in the work
- you understand that false declaration is a form of malpractice.

Centres can use Pearson templates or their own templates to document authentication.

During assessment, if you suspect that some or all of the evidence from a learner is not authentic, you must then take appropriate action using the centre's policies for malpractice. Further information is given in *Section 9: Administrative arrangements*.

During assessment, if you suspect that some or all of the evidence from a learner is not authentic, you must take appropriate action using the centre's policies for malpractice. Further information is given in *Section 9: Administrative arrangements*.

Resubmission of evidence and retakes

Prior to submitting marks for moderation, where a learner has not achieved their expected level of performance for an assignment, the centre may authorise one opportunity for learners to improve evidence and resubmit for internal assessment within 15 days. Internal assessment should be conducted in time to allow for this resubmission window prior to moderation should it be needed.

Feedback to learners can only be given in order to clarify areas where they have not achieved expected levels of performance. Learners cannot receive any specific guidance or instruction about how to improve work to meet mark bands, or be given solutions to questions or problems in the tasks.

Following submission of marks for moderation, there is no further opportunity to resubmit improved evidence based on the same completed assignment. Learners may be offered a single retake opportunity in a later assessment series using the new Pearson-set Assignment released for that series. Retakes must be completed prior to or in the same series as the externally assessed component to meet terminal assessment requirements.

For further information on offering resubmission of evidence and retake opportunities, giving feedback, conditions for supervision and planning, and record-keeping requirements, you should refer to the centre guidance for internal assessment for BTEC Tech Awards, available on our website. All members of the assessment team need to refer to this document.

Internal standardisation

If there are a number of staff acting as assessors for this qualification, prior to assessment, you must carry out internal standardisation to make sure all learners' work is assessed consistently to the required standard.

If you are the only assessor in your centre for this qualification, it is still advisable to make sure your assessment decisions are internally standardised by someone else in your centre. This could be someone who has experience of the nature of this qualification or relevant subject knowledge.

Pearson will supply standardisation materials giving assessors the opportunity to discuss standardised learner work, assessment and administration.

Marking should be applied consistently as adjustments made through moderation can affect the whole cohort. Effective internal standardisation ensures that the work of all learners at the centre is marked to the same standard. It may not be possible for moderation to take place if effective internal standardisation has not been carried out.

You are not required to submit evidence of internal standardisation of assessment decisions to the moderator, but it must be retained in the centre should Pearson request it, or where there is a disagreement with the marking.

If it appears to the Pearson moderator that internal standardisation has not been carried out, they may discontinue the moderation process. The centre will then be required to remark all learners' work and carry out internal standardisation; another moderation activity will then be scheduled at the centre's expense. Submission of marks will be considered as confirmation that internal standardisation has taken place.

Moderation

The purpose of external moderation is to ensure that the standard of marking is the same for each centre and across different assessors within a centre.

There are two annual moderation windows, December/January and May/June; the first moderation window for this qualification is December/January 2023.

Centres must ensure that they plan their assessment so that they can make the necessary entries and submit marks to meet the moderation deadlines. More details are provided in the *Administrative Support Guide*.

6 Quality assurance

Centre and qualification approval

As part of the approval process, your centre must make sure that the resource requirements listed below are in place before offering the qualification.

- Centres must have appropriate physical resources (for example equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualification.
- Staff involved in the assessment process must have relevant expertise and/or occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualification.
- Centres must have in place appropriate health and safety policies relating to learners' use of equipment.
- Centres must deliver the qualification in accordance with current equality legislation.
- Centres should refer to the teacher guidance section in individual components to check for any specific resources required.

Continuing quality assurance

The key principles of quality assurance are that:

- a centre delivering BTEC programmes must be an approved centre, and must have approval for the programmes or groups of programmes that it is delivering
- the centre agrees, as part of gaining approval, to abide by specific terms and conditions around the effective delivery and quality assurance of assessment; it must abide by these conditions throughout the period of delivery
- Pearson makes available to approved centres a range of materials and opportunities, intended to exemplify the processes required for effective assessment, and examples of effective standards. Approved centres must use the materials and services to ensure that all staff delivering BTEC qualifications keep up to date with the guidance on assessment
- an approved centre must follow agreed protocols for standardisation of assessors, for the planning, monitoring and recording of assessment processes, and for dealing with special circumstances, appeals and malpractice.

We will make sure that each centre follows best practice and employs appropriate technology to support quality-assurance processes, where practicable. We work to support centres and seek to make sure that our quality-assurance processes do not place undue bureaucratic processes on centres. We monitor and support centres in the effective operation of assessment and quality assurance.

The methods we use to do this for BTEC Tech Award qualifications include:

- making sure that all centres complete appropriate declarations at the time of approval
- undertaking approval visits to centres
- making sure that centres have effective teams of assessors who are trained to undertake assessment
- assessment moderation, through requested samples of assessments, completed assessed learner work and associated documentation
- an overarching review and assessment of a centre's strategy for delivering and quality assuring its BTEC programmes, for example making sure that the synoptic component is placed appropriately in the delivery of the programme.

Centres that do not fully address and maintain rigorous approaches to delivering, assessing and quality assurance cannot seek certification for individual programmes or for the BTEC Tech Award qualifications. An approved centre must make certification claims only when authorised by us and strictly in accordance with requirements for reporting.

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7 External assessment

Role of external assessment for the BTEC Tech Award suite

The externally-assessed component in the BTEC Tech Award suite comprises 40 per cent of the total qualification GLH. The external assessment is weighted to contribute the same proportion of the overall qualification grade. To ensure that the assessment is fully challenging and that the grading of the component reflects performance in a qualification as a whole, the assessment is synoptic and is taken at or near the end of a learner's programme. Our approach ensures that learners are able to show depth of understanding through being able to apply their conceptual and sector knowledge in practical contexts. The external assessment is rigorous but fully valid as preparation for progression to vocational qualifications.

This section gives an overview of the key features of external assessment and how you, as an approved centre, can offer it effectively.

External assessment

The *Summary of assessment* section in Component 3 sets out the specific arrangements for the external assessment. External assessment includes a preparatory period/and the task is taken under supervised conditions. The expected evidence that must be submitted is explained in the component and sample assessment materials (SAMs). Your learners will undertake the external assessment during the period timetabled by Pearson.

Timing of external assessment

External assessment for this qualification is available in May/June from 2024 onwards.

As this is the terminal assessment for the qualification, learners can only use the external assessment results achieved in the same assessment series in which they are requesting certification for the qualification.

Sample assessment materials

Each externally-assessed component has a set of SAMs that accompanies this specification. SAMs are there to give you an example of what the external assessment will look like in terms of the feel and level of demand of the assessment.

The SAMs show the range of possible activity types that may appear in the actual assessments and give you a good indication of how the assessments will be structured. While SAMs can be used for practice with learners, as with any assessment the content covered and specific details of the activities will vary in each assessment.

These sample assessments can be downloaded from our website. We will provide further materials over time to support assessment, for example sample marked learner work, further sample materials and examiner feedback.

Conduct of set tasks for external assessment

The external assessment is set and marked by Pearson. You need to ensure that learners are aware that they need to work independently and of the requirements for any external assessment.

We define the degree of control for assessments for BTEC qualifications in this specification as:

- **medium control**
  this is the completion of assessment, usually over a longer period of time, which may include a period of supervised conditions. The supervised conditions may allow learners to access resources, prepared notes or the internet to help them complete the task.

Further information on responsibilities for conducting external assessment is given in the document *Instructions for Conducting External Assessments (ICEA)*, available on our website, qualifications.pearson.com (search for *ICEA*).

Pearson marking

Marking

Pearson will allocate standardised examiners to mark the evidence remotely. Your Examinations Officer will be given guidance as to how to send this evidence to us or the examiner directly.

We review quality of marking throughout the marking period and ensure that our examiners mark to the agreed marking scheme during this time.

8 Final grading and awarding

Awarding and reporting for the qualification

The BTEC Tech Award qualifications will be graded and certificated on a seven-grade scale from Level 2 Distinction* to Level 1 Pass. Individual components will be graded on a six-point scale from Level 2 Distinction to Level 1 Pass. Individual component results will be reported.

Learners who do not meet the minimum requirements for a qualification grade to be awarded will be recorded as Unclassified (U) and will not be certificated.

Grade boundaries will be set for each component in the series in which it is offered through a process known as awarding. Awarding is used to set grade boundaries and ensure that standards are maintained over time. This is important as we must ensure that learners have the same opportunity to achieve, regardless of the assessment opportunity.

Learners' raw component marks will be converted to a Uniform Mark Scale (UMS). The UMS is used to convert learners' component 'raw' marks into Uniform Marks. This is done in order to standardise marks from one series to another. (Further details of the UMS are provided below in the section 'Calculation of a qualification grade'.)

The awarding and certification of the qualification will comply with the requirements of the Office of Qualifications and Examinations Regulation (Ofqual), CCEA Regulation and Qualifications Wales.

Eligibility for an award

In order to be awarded a qualification, a learner must complete and achieve an outcome for all three components and achieve the minimum number of uniform marks at a qualification grade threshold.

Unclassified is considered an outcome for the purposes of aggregating a final award.

Subject to eligibility, Pearson will automatically calculate the qualification grade for your learners when the qualification claim is made.

In order to meet the terminal rule requirement, a learner must take the external assessment, Component 3 in their final series, i.e. the one in which a final award is claimed. If resitting, any prior attempts of Component 3 will not be used towards the learner's qualification grade, even if the result from the earlier attempt is higher.

The Level 2 Distinction* grade at qualification level will be awarded only if a learner has achieved a Level 2 Distinction in each component and the minimum number of Uniform Marks for the Level 2 Distinction* at qualification level.

Calculation of the qualification grade

The final grade awarded for a qualification represents an aggregation of a learner's performance across the three components. A higher performance in some components may be balanced by a lower outcome in others.

The UMS is used to convert learners' component 'raw' marks into uniform marks. This is done in order to standardise marks from one series to another. For example, a learner who just achieves a Level 2 Pass in an internal component one series will receive the same uniform mark as a learner achieving that same component grade the following series, regardless of their raw marks.

The minimum uniform marks required for each grade for each component

Components 1 and 2

Component grade	L2D	L2M	L2P	L1D	L1M	L1P
Maximum UMS = 90	72	63	54	45	36	27

Learners who do not achieve the standard required for a Level 1 Pass will receive a uniform mark in the range 0–26.

Component 3

Component grade	L2D	L2M	L2P	L1D	L1M	L1P
Maximum UMS = 120	96	84	72	60	48	36

Learners who do not achieve the standard required for a Level 1 Pass will receive a uniform mark in the range 0–35.

Qualification level results: the minimum uniform marks required for each grade

Qualification grade	L2D*	L2D	L2M	L2P	L1D	L1M	L1P
Maximum UMS = 300	270	240	210	180	150	120	90

Learners who do not achieve the standard required for a Level 1 Pass grade will receive a uniform mark in the range 0–89.

The Level 2 Distinction* grade at qualification level will be awarded only if a learner has achieved a Level 2 Distinction in each component and the minimum number of uniform marks for the Level 2 Distinction* at qualification level.

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Results issue

Results are issued in line with advertised timeframes, which can be found in the 'key dates' section of our *Information Manual* available on our website: qualifications.pearson.com (search for key dates).

9 Administrative arrangements

Introduction

This section focuses on the administrative requirements for delivering BTEC Tech Award qualifications. It will be of value to Quality Nominees, Programme Leads, Assessors and Examinations Officers.

Learner registration and entry

Learners must be registered in line with the *Information Manual* (by 1 November). Shortly after learners start the programme of learning, you need to make sure that they are registered for the qualification and that appropriate arrangements are made for internal and external assessment. You need to refer to our *Information Manual* for information on making registrations for the qualification and entries for internal and external assessments.

Learners can be formally assessed only for a qualification on which they are registered. If learners' intended qualifications change, for example if a learner decides to choose a qualification from a different sector, then you must transfer the learner appropriately.

Access to assessment

All assessments need to be administered carefully to ensure that all learners are treated fairly and that results and certification are issued on time to allow learners to access their chosen progression opportunities.

Our equity, diversity and inclusion policy requires all learners to have equitable opportunity to access our qualifications and assessments, and that our qualifications are awarded in a way that is fair to every learner. We are committed to making sure that:

- learners with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to learners who do not share that characteristic
- all learners achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Further information on access arrangements can be found in the Joint Council for Qualifications (JCQ) document *Access Arrangements, Reasonable Adjustments and Special Consideration for General and Vocational Qualifications*.

The Pearson *Equity, Diversity and Inclusion in Pearson Qualifications and Related Services Policy* is on our website.

Administrative arrangements for internal assessment

Records

You are required to retain records of assessment for each learner. Records should include assessments taken, marks awarded and any adjustments or appeals. Further information can be found in our *Information Manual.* We may ask to audit your records, so they must be retained as specified.

Reasonable Adjustments for assessment

A Reasonable Adjustment is one that is made before a learner takes an assessment to ensure that they have fair access to demonstrate the requirements of the assessments. You are able to make adjustments to internal assessments to take account of the needs of individual learners. In most cases, this can be achieved through a defined time extension or by adjusting the format of evidence. We can advise you if you are uncertain as to whether an adjustment is fair and reasonable. You need to plan for time to make adjustments if necessary.

Further details on how to make adjustments for learners with protected characteristics are on our website in the document *Supplementary guidance for reasonable adjustment and special consideration in vocational internally-assessed components.*

Special Consideration

Special Consideration is given after an assessment has taken place for learners who have been affected by adverse circumstances, such as illness. You must operate Special Consideration in line with our policy (see previous paragraph). You can provide Special Consideration related to the period of time given for evidence to be provided or for the format of the assessment if it is equally valid. You may not substitute alternative forms of evidence to that required in a component, or omit the application of any part of a mark scheme to judge attainment. Pearson can consider applications for Special Consideration in line with the policy.

Appeals against assessment

Your centre must have a policy for dealing with appeals from learners. These appeals may relate to assessment decisions being incorrect or assessment not being conducted fairly. The first step in such a policy could be a consideration of the evidence by a Programme Lead or other member of the programme team. Sufficient time should be allowed for potential appeals after assessment decisions have been given to learners. If there is an appeal by a learner, you must document the appeal and its resolution. Learners have a final right of appeal to Pearson but only if the procedures that you have put in place have not been followed. Further details are given in our *Internal Assessment in Vocational Qualifications: Reviews and Appeals Policy* document.

Administrative arrangements for external assessment

Entries

For information on the timing of assessment and entries, please refer to the annual examinations timetable on our website.

Access arrangements requests

Access arrangements are agreed with Pearson before an assessment. They allow learners with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do wthout changing the demands of the assessment.

Access arrangements should always be processed at the time of registration. Learners will then know what types of arrangements are in place for them.

Granting Reasonable Adjustments

For external assessment, a Reasonable Adjustment is one that we agree to make for an individual learner. A Reasonable Adjustment is defined for the individual learner and informed by the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, to include:

- the needs of the learner with the disability
- the effectiveness of the adjustment
- the cost of the adjustment
- the likely impact of the adjustment on the learner with the disability and other learners.

Adjustment may be judged unreasonable and not approved if it involves unreasonable costs or timeframes or affects the integrity of the assessment.

Special Consideration requests

Special Consideration is an adjustment made to a learner's mark or grade after an external assessment to reflect temporary injury, illness or other indisposition at the time of the assessment. An adjustment is made only if the impact on the learner is such that it is reasonably likely to have had a material effect on that learner being able to demonstrate attainment in the assessment.

Centres are required to notify us promptly of any learners that they believe have been adversely affected and request that we give Special Consideration. Further information can be found in the special requirements section on our website.

Dealing with malpractice in assessment

'Malpractice' refers to acts that undermine the integrity and validity of assessment, the certification of qualifications, and/or may damage the authority of those responsible for delivering the assessment and certification.

Pearson does not tolerate actual or attempted actions of malpractice by learners, centre staff or centres in connection with Pearson qualifications. Pearson may impose sanctions on learners, centre staff or centres where malpractice or attempted malpractice has been proven.

Malpractice may occur or be suspected in relation to any component or type of assessment within a qualification. For further details on malpractice and advice on preventing malpractice by learners, please see Pearson's *Centre Guidance: Dealing with Malpractice*, available on our website.

Centres are required to take steps to prevent malpractice and to assist with investigating instances of suspected malpractice. Learners must be given information that explains what malpractice is and how suspected incidents will be dealt with by the centre. The *Centre Guidance: Dealing with Malpractice* document gives full information on the actions we expect you to take.

Pearson may conduct investigations if we believe a centre is failing to conduct internal assessment according to our policies. The above document gives further information and examples, and details the sanctions that may be imposed.

In the interests of learners and centre staff, centres need to respond effectively and openly to all requests relating to an investigation into an incident of suspected malpractice.

Learner malpractice

The head of centre is required to report incidents of suspected learner malpractice that occur during the delivery of Pearson qualifications. We ask centres to complete *JCQ Form M1* (www.jcq.org.uk/malpractice) and email it with any supporting documents (signed statements from the learner, invigilator, copies of evidence, etc.) to the Investigations Processing team at candidatemalpractice@pearson.com. The responsibility for determining appropriate sanctions on learners lies with Pearson.

Learners must be informed at the earliest opportunity of the specific allegation and the centre's malpractice policy, including the right of appeal. Learners found guilty of malpractice may be disqualified from the qualification for which they have been entered with Pearson.

Failure to report malpractice constitutes staff or centre malpractice.

Teacher/centre malpractice

The head of centre is required to inform Pearson's Investigations team of any incident of suspected malpractice (which includes maladministration) by centre staff before any investigation is undertaken. The head of centre is requested to inform the Investigations team by submitting a *JCQ M2* form (downloadable from www.jcq.org.uk/malpractice) with supporting documentation to pqsmalpractice@pearson.com. Where Pearson receives allegations of malpractice from other sources (for example Pearson staff, anonymous informants), the Investigations team will conduct the investigation directly or may ask the head of centre to assist.

Pearson reserves the right in cases of suspected malpractice to withhold the issuing of results/certificates while an investigation is in progress. Depending on the outcome of the investigation, results and/or certificates may not be released or they may be withheld.

You should be aware that Pearson may need to suspend certification when undertaking investigations, audits and quality assurances processes. You will be notified within a reasonable period of time if this occurs.

Sanctions and appeals

Where malpractice is proven, we may impose sanctions, such as:

- mark reduction for affected external assessments
- disqualification from the qualification
- debarment from registration for Pearson qualifications for a period of time.

If we are concerned about your centre's quality procedures, we may impose sanctions such as:

- working with centres to create an improvement action plan
- requiring staff members to receive further training
- placing temporary suspensions on certification of learners
- placing temporary suspensions on registration of learners
- debarring staff members or the centre from delivering Pearson qualifications
- suspending or withdrawing centre approval status.

The centre will be notified if any of these apply.

Pearson has established procedures for centres that are considering appeals against sanctions arising from malpractice. Appeals against a decision made by Pearson will normally be accepted only from the head of centre (on behalf of learners and/or members or staff) and from individual members (in respect of a decision taken against them personally). Further information on appeals can be found in the *JCQ Appeals* booklet (https://www.jcq.org.uk/exams-office/appeals).

Certification and results

Once a learner has completed all the required components for a qualification, the centre can claim certification for the learner, provided that quality assurance has been successfully completed. For the relevant procedures, please refer to our *Information Manual*. You can use the information provided on qualification grading to check overall qualification grades.

Results issue

Learner results will then be issued to centres. The result will be in the form of a grade. You should be prepared to discuss performance with learners, making use of the information we provide and post-results services.

Post-assessment services

It is possible to transfer or reopen registration in some circumstances. The *Information Manual* gives further information.

Additional documents to support centre administration

As an approved centre, you must ensure that all staff delivering, assessing and administering the qualifications have access to this documentation. These documents are reviewed annually and are reissued if updates are required.

- *Centre Guide for BTEC Moderation*: this sets out how we will carry out quality assurance of standards and how you need to work with us to achieve successful outcomes.
- *Information Manual*: this gives procedures for registering learners for qualifications, transferring registrations, entering for external assessments and claiming certificates.
- *Regulatory policies*: our regulatory policies are integral to our approach and explain how we meet internal and regulatory requirements. We review the regulated policies annually to ensure that they remain fit for purpose. Policies related to this qualification include:
  - *JCQ Adjustments for Candidates with Disabilities and Learning Difficulties, Access Arrangements and Reasonable Adjustments*
  - age of learners
  - centre guidance for dealing with malpractice
  - recognition of prior learning and process.

This list is not exhaustive; a full list of our regulatory policies can be found on our website.

10 Resources and support

Our aim is to give you support to enable you to deliver the BTEC Tech Award suite with confidence. You will find resources to support teaching and learning and professional development on our website.

Support for setting up your course and preparing to teach

Schemes of Work

The free Schemes of Work give suggestions and ideas on how to teach the qualifications, including teaching tips and ideas, assessment preparation and suggestions for further resources.

Course planner

This gives a high-level overview of how to plan teaching term by term over one or two years.

Support for teaching and learning

Pearson Learning Services provides a range of engaging resources to support BTEC qualifications, including:

- learner textbooks in ebook and print formats
- teacher support, including slides, interactive activities and videos, via the ActiveLearn Digital Service.
- Teaching and learning resources may also be available from a number of other publishers.

Details of Pearson's own resources and all endorsed resources can be found on our website.

Support for assessment

Sample assessment materials (SAMs) for externally-assessed components

Sample assessment materials are available for the externally-assessed component and can be downloaded from the Pearson Qualifications website. An additional set of sample assessment materials for the externally-assessed component will also be available, allowing your learners further opportunities for practice.

Sample Pearson-set Assignments for non-exam internally-assessed components

Sample Pearson-set Assignments are available for the non-exam internally-assessed components and can be downloaded from the Pearson Qualifications website.

Training and support from Pearson

People to talk to

There are many people who can support you and give you advice and guidance on delivering your BTEC Tech Awards. They include:

- Lead Standards Verifiers – they can support you in preparing for the moderation activity.
- Subject Advisors – they are available for all sectors. They understand all Pearson qualifications in their sector and so can answer sector-specific queries on planning, teaching, learning and assessment.
- Customer Services – the 'Support for You' section of our website gives the different ways in which you can contact us for general queries. For specific queries, our service operators can direct you to the relevant person or department.
- Pearson Quality Advisors – they can support with all quality assurance related aspects of your programme.

Training and professional development

We provide a range of training and professional development events to support the introduction, delivery, assessment, quality assurance and administration of BTEC Tech Awards. These sector-specific events, developed and delivered by specialists, are available both face-to-face and online.

Appendix 1

Glossary of terms used for internally-assessed components

This is a summary of the key terms that may be used to define the requirements in the components.

Term	Definition
Account	Description of particular events or situations.
Accurate	Produce work competently, fit for purpose and correctly without significant error.
Accurately	Act or perform with care and precision; correctly within acceptable limits from a standard.
Adequate	The work is acceptable in most areas, but with some gaps or inconsistencies.
All	All relevant content for a specific area, as described in the component.
Analyse/Analysis	Separate information into components and identify characteristics, typically in order to interpret.
Applied	Put to practical use.
Appropriate	Relevant and considered in relation to the purpose/task/ context. Select and use skills/knowledge in ways that reflect the aim.
Argument	Propositions supported by evidence.
Balanced	All factors have been considered in equal detail.
Basic	The work comprises the minimum required and provides the base or starting point from which to develop. Includes just the core elements or features without elaboration /examples/details.
Brief/Briefly	Accurate and to the point but lacking detail/contextualisation/examples.
Clear/ly	Easy to perceive and unambiguous.
Coherent	Logically consistent.
Cohesive	All elements are thoughtfully linked to form a unified outcome/response.
Communicate	Make known, transfer information, convey ideas to others.
Compare/ Comparison	Identify the main factors relating to two or more items/ situations, explain the similarities and differences, and in some cases say which is best and why.
Competent	Showing the necessary ability, knowledge or skill to do something successfully.

Term	Definition
Complete	Include the required information.
Comprehensive	The work is well developed and thorough, covering all pertinent aspects/information to evidence understanding in terms of both breadth and depth. All elements are considered in equal depth and breadth.
Confident/ce	Exhibit certainty, having command over information/argument, etc. Demonstrate secure application of skills or processes.
Consider/ Consideration	Review and respond to given information.
Considered	Reached after, or carried out with, careful thought.
Consistency	Steps in a process followed repeatedly and as intended.
Creative	Using techniques, equipment and processes to express ideas or feelings in new ways.
Demonstrate	Carry out and apply knowledge, understanding and/or skills in a practical situation.
Describe/Description	Set out characteristics. Provide clear information that includes the relevant features, elements or facts.
Detailed	Point-by-point consideration that includes relevant and accurate features, elements or facts with examples, reasons and attention to particulars, having additional facts or information beyond a simple response.
Developed	Consider and expand on all relevant points in detail.
Dexterity/Dextrous	Perform a difficult action quickly and skilfully with the hands or the ability to think quickly and effectively.
Effective	Applies relevant knowledge and understanding and/or skills appropriately to a task and achieves the desired outcome; successful in producing a desired or intended result.
Excellent	Consistently high standard of skill in completing a practical task.
Extensive	Large in range or scope.
Few	A small number or amount, not many but more than one.
Fully	Completely or entirely; to the fullest extent.
Generally	Appropriate in most cases, with a few exceptions.
Generic	Characteristic of or relating to a class or group of things; not specific.
Good	The work gives information and careful consideration about many/several elements of the context, usually point by point, and lines of reasoning are clear, valid, relevant and logical.

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Term	Definition
Identify/ing/ Identification	Name or otherwise characterise the main features or purpose of something.
Inaccurate	Work produced incompetently, unfit for purpose with errors.
Incomplete	Not fully finished, with one or more parts of a task missing.
In-depth	Covering most, or all, important points of a subject.
Insightful	Showing an accurate and deep understanding.
Insufficient/ly	Lacking adequate evidence.
Interpret	State the meaning, purpose or qualities of something using images, words or other expressions.
Investigate	Carry out research or trial activities to increase understanding of the application of information.
Irrelevant	Inapplicable in the argument.
Judgement	An opinion formed by discerning and comparing.
Justify	Give reasons or evidence to support an opinion or prove something right or reasonable.
Largely	Appropriate on the whole or to a great extent.
Limited	The work is narrow in competence, ability, range or scope, including only a part of the information required to evidence partial, rather than full, knowledge, understanding and/or skills and is often tentative in relation to context.
Linkages	Factor/content relates directly to another area of content/factor.
Little	A very small amount of evidence, or low number of examples, compared with what was expected, is included in the work.
Logical/ly	Reasonable and sensible. Methods or processes followed in a way that shows clear, sound reasoning.
Many	A large number of (less than 'most').
Methodically	Tasks carried out in an orderly and logical manner.
Most/ly	Nearly all of the content which is expected has been included.
Narrow	Limited in terms of range. Only considers a few aspects.
Often	Most of the time with a few exceptions.
Partial/ly	To some extent, but not completely. Some key points are included, but others are missing.
Perceptive	Insightful, showing a deep level of understanding.
Persuasive	Influencing through reasoning.

Term	Definition
Pertinent	Considered and thoughtful approach in relation to the task/activity which demonstrates an astute understanding of contributing factors and/or links.
Precision	Use of accuracy and refinement to a method or process.
Professional	According to industry standards.
Range	The evidence presented is sufficiently varied to give confidence that the knowledge and principles are understood in application as well as in fact.
Realistic	Will work in a real setting.
Reasonable	Fair or moderate.
Reasoned/Reasoning	Justified, to understand and to make judgements based on practical facts.
Refine	Improve initial work, taking feedback into account.
Reflect	Think carefully and review information and/or performance – includes articulating ideas, concepts, activities, findings or features.
Relevant	Correctly focused on the activity. Applicable to the situation/context/task.
Review	Consider something formally in order to give an opinion on it based on appropriate evidence or information with the intention of instituting change if necessary.
Secure	Well-practised and confident in ability and skills.
Select	Choose the best or most suitable option related to specific criteria or outcomes.
Sensitivity	Understand and respond to needs and emotions.
Show	Present using practical skills.
Significant	Of a noticeably or measurably large amount or importance.
Simplistic	The work is composed of one part only, without elaboration/ examples/details.
Some	A small amount or number of items, several items will be missing, list will be incomplete.
Specific	Relating directly to a particular area or subject.
State	Express something definitely or clearly.
Straightforward	To the point and easy to understand.
Sufficient	Meet the basic needs or requirements of a situation/context but with some limitations.
Suitable	Appropriate for a particular purpose.

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Term	Definition
Summarise	Gather together all o the main aspects of a given situation or experience in a condensed format.
Superficial	Lacking depth of knowledge or understanding. Generic response, with no link to the task context.
Supported	Validated with evidence.
Systematically	Follows a method or procedure accurately, logically and in the correct order of process.
Tentative	Uncertain in approach or connection to the task or context.
Thorough	Comprehensive and extremely attentive to accuracy and detail.
Timely	Methods/techniques used when necessary/appropriate.
Unbalanced	All factors have not been considered in equal detail; some are considered in more detail than others.
Unclear	Not obvious or definite; ambiguous.
Unrealistic	Inappropriate to reality and will not work in a real setting.
Unsupported	Not verified or substantiated with evidence.
Well	To a high standard or degree of completion.
Wide range	Includes many relevant details, examples or contexts, thus avoiding a narrow or superficial approach; a broad approach taken to scope/scale; a comprehensive list of examples given.

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